

The
V. Sarajishvili
Tbilisi State
Conservatoire
International
Research
Center for
Traditional
Polyphony

B U L L E T I N

Tbilisi, December, 2018

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Ethnomusicological Life of Georgia

(July-December, 2018)

Festivals, Conferences, Competitions, etc.

10.07.2018 – Festive opening ceremony of the 33rd Conference ISME 2018 (World Conference of International Society for Music) in Tbilisi.

25.07.2018 – Ozurgeti hosted traditional holiday “Pilimonoba” with the participation of singer-chanters’ choirs from different parts of Georgia. Parallel to this, singer-chanters choir Aghsavali celebrated Pilimon Koridze’s Memorial Day at Kashveti St. George Church in Tbilisi.

29.07-23.08.2018 – As part of Check-in Georgia Batumi hosted Festival “Days of Folklore”, with the participation of about 40 song and dance ensembles from Tbilisi and various regions of Georgia.

13-14.10.2018 – Kaspi Municipality hosted the festival of Kartlian traditional song and chant “Kartli” with the participation of the students from local choirmaster’s school, chanters’ and singers’ ensembles and individual performers.

13.10.2018 – Tbilisi hosted “Festival of Georgian Wine 2018” with the participation of Tbilisi folk ensembles.

15-16.10.2018 – Obola Tsimakuridze Sachkhere Centre of Culture hosted the 6th Festival of Traditional Chant “Kartuli Sagaloblebi”; chanters’ choirs from all-over Georgia took part in the event.

25-27.10.2018 – Batumi hosted Giorgi Garakani-dze 13th International Festival of Folk and Church Music.

30.10-3.11.2018 – The IRCTP of Tbilisi State Conservatoire held the 9th International Symposium on Traditional Polyphony.

Lectures, Meetings, Workshops, Presentations

15.07.2018 – Presentation of the CD-DVD publication “Songs that Move Mountains” (of the solo concert of ensemble Adilei and singers from Premana on 4 September at the Recital Hall of Tbilisi State Conservatoire) was held in the village of Premana, Northern Italy, with the support of “Georgian Chanting Foundation”.

20-27.07.2018 – On the invitation of female folk ensemble “Saucejas” and Kuldiga Municipal Culture Service ethnomusicologist Tea Kasaburi, director of female folk ensemble Nanina, held work-shops of Georgian traditional music in Riga and the city of Kuldiga (Latvia).

14-24.08.2018 – First stage of student employment program of the Chanting University was realized in the Chvana Gorge (Achara), aiming to revive traditional songs together with local ensemble.

20.09.2018 – West Georgian branch of the Folklore State Centre was officially opened in Ozurgeti, Guria.

23-30.09.2018 – Ensemble Shavnabada’s week of work-shops and seminars of Georgian folk song and ecclesiastical chant, dedicated to the 100th Anniversary of the first Georgian Democratic Republic, in Istanbul (Turkey).

14-16.10.2018 – Ensemble Didgori’s work-shops of Georgian folk song and ecclesiastical chant for a group of Canadian singers.

27.09-08.11.2018 – “Georgian Chanting Foundation” sent Giga Chkhapelia – an alumnus of Giorgi Mtatsmindeli University of Chant to teach Georgian traditional songs and chants to the chanters’ choirs in Brussels, Antwerp and Ghent.

5.11.2018 – Giorgi Mtatsmindeli University of Chant hosted German professor Frank Scherbaum’s public lecture “Internet archive for the long-term preservation of the audio recordings of Georgian traditional songs, prayers and laments made by larynx microphones, with particular emphasis on Svaneti” (with Nana Mzhavanadze and Elguja Dadunashvili as co-authors).

5.11.2018 – Tbilisi State Conservatoire hosted the public lecture of a German professor Frank Scherbaum “Analysis of tuning and harmonic voice adjustment in the Tbilisi State Conservatoire recordings of Artem Erkomaishvili of 1966”.

9.11.2018 – Tbilisi State Conservatoire hosted Melbourne-based Georgian ethnomusicologist Nino Tsistsishvili’s lecture “Love songs and the origin of romantic songs in the eight of the early stages of human sociality”.

20.11.2018 – Giorgi Mtatsmindeli University of Chant hosted public lecture of ethnomusicologist David Shughliashvili “Diversity of neums in Mikael Modrekili’s iadgari”.

3.12.2018 – American anthropologist and ethnomusicologist Peter Gold delivered the lecture “Music in the culture of Navajo Indians” at Tbilisi State Conservatoire.

Expeditions

In July, August and September Giorgi Kraveishvili, co-founder and director of Non-entrepreneurial (Non-commercial) Legal Entity “Heyamo” organized field expeditions to the village Saphi.

Concert Tours

5-17. 07.2018 – Ensemble Adilei participated in the Folklore festival “Micromacro G Fest 2018” in Treviso (Italy); also held solo concerts in Padova, Venice, Trieste, Premana and Verona.

20-29.07.2018 – Children’s folk-ethnographic studio “Amer-imeri” participated in Children’s Folk Festival “Swieto Dzieci Gor” in Nowy Sącz (Poland), as part of which 26 May was announced the day of Georgian Culture.

27-29.07.2018 – Ensemble Didgori participated in the Festival “Arrée Voce” in Bretagne (France), and held two solo concerts and a workshop within the framework of the Festival.

18.08.2018 – State ensemble Rustavi held two solo concerts in Sion (Switzerland).

20.08.2018 – Dedas Levana folk ensemble Shilda and female folk ensemble Mzetamze jointly performed in a concert at Castello di Potentino Festival of Polyphonic Music in Siena (Italy).

24.08.2018 – State ensemble Basiani participated in the International Music Festival in Portogruaro (Italy).

6-13.09.2018 – Ensemble Ialoni held solo concerts and work-shops of Georgian traditional music in the Cambridge, Wales, London and Bristol (UK).

16.10 – 19.11.2018 – State Ensemble of Georgian Folk Song and Dance Rustavi was on a concert tour in Japan where they performed solo concerts in 21 cities.

7-11.10.2018 – State ensemble Basiani’s concert tour in the cities of Frankfurt, Kronberg and Jena (Germany).

19.11-1.12.2018 – Ensemble Shavnabada’s concert tour in St. Petersburg, Yekaterinburg, Chelyabinsk, Nizhny Novgorod, Ufa, Samara, Moscow and Sochi (Russia).

23-27.11.2018 – Ensemble Anchiskhati performed Georgian folk songs and the works of Germany-based young Georgian composer Rusudan Meipariani at the solo concerts in the cities of Scheer and Stuttgart, and at Faust Studio (Germany).

8.12.2018 – Ensemble Basiani held a solo concert at the Philharmonic Hall “Triumph” in the city of Perm.

Concerts, Evenings, Exhibitions Jubilees...

10.07.2018 – Report concert of Giorgi Mtatsmindeli University of Chant students at the Recital Hall of Tbilisi State Conservatoire.

13.07.2018 – Ensemble Nanina’s solo concert at Jokia Meshveliani Lentekhi Municipal Centre of Culture within the framework of the Festival “Baghia Chveni Kveqana”, another participant of the concert was the student choir of Lentekhi choirmaster’s School.

14.07.2018 – Ensemble Didgori’s solo concert in Tsageri (Lechkhumi) within the framework of the Festival “Baghia Chveni Kveqana” together with a local ensemble Salaghobo.

21-22.07.2018 – Ensemble Shavnabada’s concerts in Lanchkhuti district (Guria) and the city of Kobuleti (Achara) within the framework of the Festival “Baghia Chveni Kveqana” together with the students’ choirs of local choirmaster’s schools.

29.07.2018 – Ensemble Adilei’s solo concert in Akhalkalaki (Samtskhe-Javakheti) within the framework of the Festival “Baghia Chveni Kveqana”.

4.08.2018 – Joint project of USA-based Georgian musician Giorgi Mikadze and ensemble Basiani at “Black Sea Arena”- the biggest concert hall in Georgia.

11.08.2018 – Ensemble Shavnabada’s solo concert in Batumi within the framework of the Festival “Baghia Chveni Kveqana”.

25-26.08.2018 – Ensemble Ialoni’s solo concerts in Oni and Ambrolauri districts (Racha) within

the framework of the Festival “Baghia Chveni Kveqana”.

1-2.09.2018 – Ensemble Adilei’s solo concerts in Achara: Drama theatre of Khulo district and Culture Centre of Shuakhevi district within the framework of the Festival “Baghia Chveni Kveqana”.

10-20.09.2018 – State Ensemble of Georgian Folk Song and Dance Rustavi’s concert tour in different regions of Georgia dedicated to the ensembles 50th anniversary; solo concerts in Telavi, Kutaisi, Batumi, Zugdidi, Abasha, Chokhatauri and Sachkhere.

12.09.2018 – Ensemble Rustavi’s anniversary concert as part of the International Music festival “Autumn Tbilisi”.

15.09.2018 – Ensemble Anchiskhati’s solo concert in Keda (Achara) within the framework of the Festival “Baghia Khveni Kveqana”.

16.09.2018 – Ensemble Anchiskhati’s solo concert at Batumi Conservatoire.

21.09.2018 – Ensemble Shav nabada’s solo concert in Dedoplistsqaro district within the framework of the Festival “Baghia Chveni Kveqana”; other participants of the concert were Hamlet Gonashvili male choir of the school for Georgian chant and folk song of Dedoplistsqaro and local ensemble Khornabuji.

22.09.2018 – Ensemble Shav nabada’s solo concert in Gori within the framework of the Festival “Baghia Chveni Kveqana”.

28.09.2018 – Culture Centre “Muza” hosted the concert of world music with the participation of ensemble Didgori and composer Yuval Ron’s folk group.

28.09.2018 – State Ensemble Basiani’s solo concert at Mtskheta House of Culture “Sveti”.

29-30.09.2018 – Ensemble Didgori’s solo concerts in the cities of Chokhatauri and Ozurgeti (Guria) within the framework of the Festival “Baghia Chveni Kveqana”, other participants of the concerts were ensemble Amaghleba of Chokhatauri Municipality, ensemble Shemokmedi of Ozurgeti Municipality and student choir of Ozurgeti choir master’s school.

4.10.2018 – A folk music concert as part of Mikheil Tumanishvili International Art festival “Sachukari”, with the participation of ensembles Ialoni and Adilei.

15.10.2018 – Vakhushti Kotetishvili evening of folk poetry “Lekso Ar Daikargebi” at Rustaveli Theatre.

19.10.2018 – Solo concert of Giorgi Mtatsmindeli Chant University Choir as part of the 10th event “International Art days” in the city of Trabzon (Turkey).

24.10.2018 – The state Museum of Georgian Folk Song and Musical Instruments hosted the evening of Latvian-Georgian music dedicated to the 100th anniversary of Latvian Republic with the participation of ensemble Ertoba (Georgia) and ensembles Tikai Ta and Nona (Latvia).

3.11.2018 – The state Museum of Georgian Folk Song and Musical Instruments hosted the evening of Latvian-Georgian music with the participation of female folk ensembles Sausejas (Latvia) and Nanina (Georgia).

25.11.2018 – The city of Inegol (Turkey) hosted the event “Following in the Footsteps of Peter Gold” dedicated to the 50th anniversary of American ethnomusicologist Peter Gold’s expedition aimed to study Georgian folk culture in the village of Hairiyе (Turkey).

24.12.2018 – Hotel Radisson Blu Iveria hosted the third ceremony of Artem Erkomaishvili’s Prize-award organized by the “Georgian Chanting Foundation”, which revealed the best works in chanting.

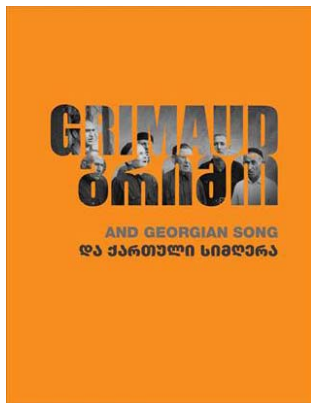
26.12.2018 – The evening of folk music with the participation of Dedas Levana folk ensemble Shilda, male and female choirs of Chant University as part of the 21st International festival “New Year’s Musical Meetings” held at the Grand Hall of Tbilisi State Conservatoire.

27.12.2018 – Jansugh Kakhidze Tbilisi Centre for Music and Culture hosted the concert dedicated to the 20th anniversary of the Patriarchy Choir of Holy Trinity Cathedral.

Publications

Publications of the International Research Center for Traditional Polyphony:

Yvette Grimaud and Georgian Music
(with 4 CDs)

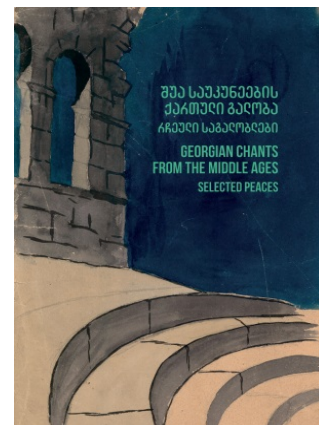
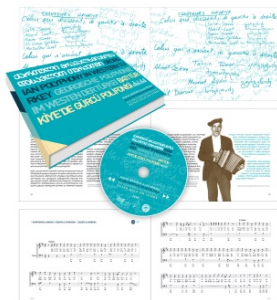


Ensemble Anchiskhati's CD "Simgheras Vbedav"
(“I dare to sing”)



Georgian Chants from the Middle Ages
(Selected Peaces)

Georgian Polyphony in West Turkey. In the
Footsteps of Peter Gold



Publications of the International Research Center for Traditional Polyphony, The Folklore State Center of Georgia and “Georgian Chanting Foundation”:

Collection of Georgian Chants
“Shen Khar Venakhi”



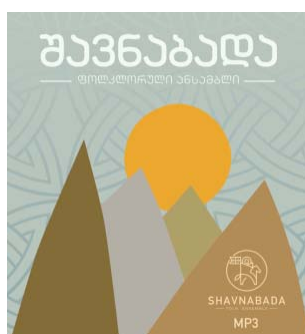
Lia Tsurtssumia. Culturology
(a course of lectures)



Ensemble Basiani's CD "Georgian Traditional Polyphony" (sacred chants) published on the initiative of famous Georgian composer Giya Kancheli specially published for the 2018 Frankfurt Book Fair



Georgian Public Broadcaster and Ministry of Culture and Education of Abkhazia published the audio album of ensemble Shavnabada (a collection of studio and concert recordings)



State ensemble of Georgian Folk song and Dance Rustavi released a collection of folk songs and ecclesiastical chants "400 Georgian Folk Songs. Ensemble Rustavi" (with 16 CDs) dedicated to the ensemble's 50th Anniversary



Prepared by *Maka Khardziani*

Grandmasters of Georgian Song are Slowly Leaving Us

International Research Centre for Traditional Polyphony expresses sadness over the passing of two grandmasters of Georgian folk song – **Rostom Gogoladze** and **Guri Sikharulidze**. Georgian folklore Society suffered heavy losses over the past month.

Rostom Gogoladze – an incomparable connoisseur of Rachan folklore and the founder of ensemble Sagalobeli (Ambrolauri district, Racha) dedicated all his conscious life to the preservation of native songs. In 2013 for his contribution in the *Revival and popularization of Rachan song* "Georgian Chanting Foundation" awarded him and published the monograph about him (authored by Baia Asieshvili).



Rostom Gogoladze

Guri Sikharulidze – an inimitable performer of Gurian folk song at various times was a member of Makvaneti choir (dir. Artem Erkomaishvili), ensembles Elesa and Vakhtanguri, trio Shalva Chemo.



Guri Sikharulidze

For his contribution to the *Revival and popularization of Gurian song* “Georgian Chanting Foundation” awarded Guri Sikharulidze in 2013 and later published Anzor Erkomaisihvili’s book about him.

Read more about Rostom Gogoladze’s and Guri Sikharulidze’s creative work in the next volume of the Bulletin.

The 9th International Symposium on Traditional Polyphony – A Meeting Week of Georgian and Western Ethnomusicology

The 9th International Symposium on Traditional Polyphony held at Tbilisi State Conservatoire on 30 October – 3 November confirmed that today Georgian musicology follows in the steps Western approaches in this field; alongside the works of the scholars from 17 countries, 15 Georgian ethnomusicologists presented their works at the Symposium. This result was largely thanks to the uninterrupted tradition of holding symposia in the last two decades, and participation of a number of renowned Western ethnomusicologists (including Bruno Nettl – the legend of contemporary ethnomusicology; Izaly Zemtsovsky – the author of “Homo-Polyphonic” theory on the examples of the Georgians, and others) in them since 2002; alongside them Georgian researchers including young ones also presented their works.



Symposium poster

The 9th Symposium held with the financial support of the Ministry of Education, Science, Culture and Sport; and under the patronage of Giorgi Margvelashvili – President of Georgia was special. It was dedicated to the 100th anniversary of the first Georgian Republic. This Symposium was distinguished in multiplicity of themes and particularly diverse concert program; uniting the scholars and musicians with different interests around this international scientific forum. The symposium had traditional format – encompassing scientific sessions, and afternoon and evening concerts.



Scientific session

Scientific themes included the works on general theory of polyphony, regional styles of traditional polyphony, its musical-aesthetic and social aspects, instrumental and sacred music. Even though foreign scholars presented the works on a number of world’s interesting centres of polyphony (Sweden, Italy, Estonia, Iceland, the Carpathian Mountains, French Alps, etc.), researches of Georgian traditional polyphony by foreign scientists were of particular interest. German scholar’s Frank Scherbaum’s paper “A web-based, long-term archive of audio, video and larynx-microphone field recordings of traditional Georgian singing, praying and lamenting with special emphasis on Svaneti” which he presented in co-authorship with Georgian scientists Nana Mzhavanadze and Elguja Dadunashvili caused special resonance. Successful collaboration of Georgian and German scholars is a good example of advanced Georgian-Western scientific re-

lations, which was, to a large extent, created by the symposia on traditional polyphony.

Also noteworthy is Round Table “Traditional Polyphony and Mountains”; its speaker Joseph Jordania – a Georgian ethnomusicologist living and working in Australia presented to the audience an interesting spectrum of polyphonic mountain cultures. Among the participants of the Round Table was special guest of the Symposium, American ethnomusicologist and anthropologist Peter Gold. Who, on the Initiative of the IRCTP, was conferred the title Honorary Professor of Tbilisi State Conservatoire. Peter Gold also participated in the presentation of a new publication “Georgian Polyphony in Western Turkey. In the Footsteps of Peter Gold” prepared by the IRCTP. The publication is based on the materials of Peter Gold’s 1968 expedition to the Georgians living in Turkey, The collection of Ahmed Melashvili preferred to as “Ilia Chavchavadze of the Turkish Georgians” and the materials recorded from the Georgians in Turkey by the IRCTP expedition in 2015. Presentation of another IRCTP publication “Yvette Grimaud and Georgia” (including the materials recorded by the French ethnomusicologist together with Georgian folklorist Grigol Chkhikvadze in about 15 regions of Georgia in 1967) was held as part of the Symposium. It is noteworthy that both publications were presented at The Frankfurt Book Fair last October.



Awarding Peter Gold

Particularly diverse was the concert part of the Symposium, with the participation of the ensembles from Georgia’s different regions and Tbilisi, as well as 9 visiting groups, most of who have performed Georgian traditional polyphony in Australia, France and Canada over the years. The series of resonant afternoon concerts: “Concert of World and Georgian Polyphony” with the participation of Georgian and visiting collectives at the Grand Hall of the Conservatoire was the undisputed pinnacle of the Symposium concert program. This concert dedicated to the interpretations of traditional music in professional and pop music held for the first time in the framework of the Symposium, was greatly appreciated by the audience.



An evening of Tbilisi folklore

However traditional music performed in informal environment is more direct, and this was confirmed first by the impromptu concert in “Tamar’s Hall” at Uplistsikhe Museum, and later by a few-hour-long music-making of the scholars and visiting ensembles at “ Nika Vacheishvili’s Wine Cellar” in the Ateni Gorge (Kakheti). In such environment the words of a guest-scholar sounded more frankly: “International Symposium on Traditional Polyphony is a large family, which once every two years collects the family members of traditional music lovers scattered all around the world at common celebration...”

Teona Lomsadze
Specialist of IRCTP

Piruz Makhatelashvili

Telavi is one of the most beautiful towns, with oldest musical traditions in Kakheti.

From the second half of the 19th century, there always was an ensemble. In 1885 parallel to Lado Aghniashvili's "Georgian choir" in Tbilisi, Zakaria Chkhikvadze's, Ioseb Monadirishvili's and Niko Sulkhaniashvili's choirs were created in Telavi. In the 1920s Niko Sulkhaniashvili's dismissed choir was joined by new singers and headed by Grigol Kolelishvili. In 1926 this choir combined with Dimitri (Tato) Mgaloblishvili's choir. From 1937 Mgaloblishvili was replaced by Rezo Karukhnishvili for a short while, later by Shio Babalashvili. In 1939 Piruz Makhatelashvili was invited to Telavi to revive the disbanded ethnographic choir. Makhatelashvili, who had received musical education at Tbilisi Conservatoire, directed the choir by Dimitri Mgaloblishvili's recommendation until his passing.



Piruz Makhatelashvili

Piruz Makhatelashvili was born in 1914 to a peasant family in the village of Kurdghelauri, Telavi district. In 1936 he finished secondary music school in Tbilisi, the same year he became a student of Composition Faculty in the specialty of choir conducting at Tbilisi State Conservatoire. At school he directed amateur choirs. In 1936 he was

registered as a choir master at the House of Folk Art (today's Folklore State Centre) and from the same year he directed Railway workers' choir; in 1938 – the choir at the Institute of Agriculture; in 1939 he was invited to revive ethnographic choir in Telavi. Young choir master had to take academic leave for a year from the Conservatoire. However, due to the onset of war, he never completed the Conservatoire. Thus 25-year-old talented young man faced quite honourable and pleasant, but hard work and responsibility. Although Telavi choir boasted a half-century history, it was not easy to restore the disbanded ethnographic choir, enrich the repertoire, and pay hardest contribution to the epoch – Soviet system.

In the first place Makhatelashvili recorded the variants sung by Levan Asabashvili (Dedas Levana), Iliko Sinjikashvili, Mikha Avgarozishvili, Vano Mchedlishvili, Mikha Jighauri and Ninia Eloshvili. He revived the songs without changing their initial tint and spirit and created the best, well-organized ensemble. Piruz Makhatelashvili, as a great artist, carried out his activities when ideal life of collective farmers – the builders of socialism-communism was to be shown on the stage as demanded by the regime. The choirmaster not only revived Georgian man's life, but presented it as live pictures – with free Georgians, brave shepherds, eternal thirst for love.... Thus his "Nu Giqors Kalav", "Simghera Kakhetze", "Simghera Telavze", musical-choreographic suite "Mtisa da Baris Megobroba" were introduced in both Georgian folklore and the memory of the Georgians. Despite the popularity of his songs, he always drew border between these and folk masterpieces. When preparing the repertoire for his choir, he would first of all make a list of folk songs with contemporary examples modestly written at the bottom – according to the requirements of the epoch.

Great master brilliantly played string instruments; this may explain his attempts to make musical instruments: The Makhatelashvilis still have *changuri* – the combination of *changi*, *pan-duri* and *chonguri* made by him. Piruz Makhate-

lashvili was not only a practitioner choirmaster. We will see this if we look at his archive; the scope of his interests is broad: "The State of music in Georgia", "Georgian Opera", "Introduction of Philosophers' opinion on Music in Literature".... Sadly, the articles and essays are not finished. Here we also find a large number of verses intended to be set to melody.



Telavelebi Choir, 1950

In 1944-1952 Telavi choir had the status of State Ensemble. In 1951 the choir director has conferred the title Honorary Culture Worker of Georgian SSR; in 1967 Telavelebi became the laureate of All-Union Festival in Moscow.

Piruz Makhatelashvili served to Georgian folklore for thirty years. He worked in Gori (1953), Rustavi (1956-1957), Akhmeta (1947), Kvareli, Kurdghelauri, Mukuzani, Tsinandali, Shilda, Napareuli, various schools and The Teachers' House in Telavi, ensembles and choirs in Velistsikhe and Gurjaani. But his main focus was Telavi choir. He used rare talent and vocal possibilities of the singers at the most. Thanks to this the choir existed so many years and managed to relatively easy overcome the difficult and painful process of generation change.

Generation change, particularly of leading voices, was a problem for many choirs and ensembles. From this standpoint, Telavi choir was lucky for having – Avtandil Shashurashvili, Artem Pirumov, Shalva Bidzinashvili, Shalva and Davit Markozashvilis, Zakro Razmadze, Kote Tamarashvili, Jimsher Tvaliashvili, Ushangi Koranishvili, Vladimer Gulovanov, Jemal Chotalish-

vili as members. Lomidze-Amuzashvili-Peikrishvili are considered legendary for Telavi choir and Kakhetian song. It is not accidental that the photo featuring Shakro Lomidze, Giorgi Peikrishvili and Giorgi Amuzashvili decorates Otar Chijavadze's collection "Georgian Folk Songs". These singers added unprecedented range, space and plenitude to Kakhetian song. Specialists unanimously recognize their flawless talent, capabilities and unique manner.

Baia Asieshvili

Main Editor of the
Folklore State Centre of Georgia

Foreign Performers of Georgian Folk Music

Ensemble Samshabati from France

Samshabati is an amateur vocal ensemble of 10 women based in the centre of France. The group exclusively sings traditional polyphonies of Georgia, mostly secular. For 12 years, it brought this unknown repertoire alive with concerts, mainly performed in the Auvergne region.

Samshabati, their story

In 2006, Véronique Beaulaton discovered Georgian polyphonies during a singing workshop led by Zaka Aman in London. Back in France, she collected a small group of amateurs to sing this repertoire. First mixed, then exclusively female, the group has varied from 6 to 13 singers. None of them is Georgian.

The meeting with Tamara Tourmanidze, a piano teacher in Clermont-Ferrand gave an impulse to the group. She helped to organize a master class with Malkhaz Erkvanidze and to participate in the Art Geni Festival in 2011. The Ensemble rehearses on Tuesdays, that's why it was called Samshabati (*samshabati* means Tuesday in Georgian). The city of Cournon d'Auvergne lends an auditorium to the singers.

First, the group drew its repertoire from the classes given by Tristan Sikharulidze, Craig and Denise Schaeffer, Laurent Stephan (Mze Shi-

na), Evelaine Lochu. The vocal technique was also improved thanks to Soso Kopaleishvili and Carl Linich. Moreover, Daïnouri Choque made the singers specifically work on harmonies.



At Tbilisi Symposium, 2018

Over time, the group started to select songs from CDs and to find its way around the repertoire available on the Internet. Some songs have started being accompanied on traditional instruments like *panduri* or *doli*. In 2017, following the departure of Véronique, the artistic direction was entrusted to Camille Gay.

The choice of repertoire

Samshabati tries to convey the singularity of Georgian harmonies and songs, their vitality and their inventiveness. The repertoire is chosen from specific traditions of various regions, from various kinds of songs, complex polyphonies, antiphonies.

It includes songs that illustrate different situations of everyday life, festive and dance songs, love songs, historical songs, pagan and sacred songs, not to mention those which express humour, derision and Georgian surrealism.

The group is attentive to the audience response. The singers make a point of telling about their meaning and the context in which they are traditionally sung. Sometimes, when Georgian people are present in the audience, it happens that they willingly start to dance or sing, to the delight of all.

The repertoire has always received warm welcome and aroused lots of emotions among their different audiences.

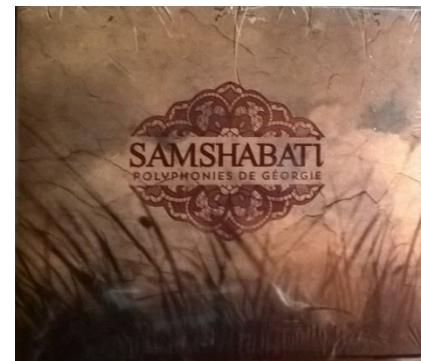
Activities

About 15 times a year, Samshabati is pleased to present its repertoire to diverse audiences during the concerts organized in different places such as theatres, churches, festivals, bars, schools, old people's homes.

The ensemble enjoys experimenting strange places (cellars, caves) or unusual conditions (complete black, tasting session of Georgian wines), likes to answer to particular requests as pocket concerts or collaboration with other artists.

Samshabati took part in Art Geni Festival in 2011 and in the Ninth International Symposium on Traditional Polyphony in 2018, in Experiment Festival in Poland in 2008. They have also done openings for Angélique Ionatos, The Cosmic Voices from Bulgaria, Leyla Mc Calla, Les Violons Barbares, Sly de Bruix, La Mal Coiffée, and Chveneburebi in France.

After 10 years of existence, Samshabati singers have carried through the project they felt very strongly about: they released their first and eponymous CD displaying a selection of songs chosen by the group.



CD of ensemble Samshabati

Approximately twice a year Véronique Beaulaton organizes transmission workshops opened to all audiences.

What the band did not imagine at first.

Trips to Georgia, that the group would never have even imagined, allowed sharing from one mountain to another, from one rural place to another. This long story has led Samshabati over the days and years to many songs, supras, warm encounters, new and strong friendships.

Members

The founder and artistic director for 11 years :
Véronique Beaulaton

Artistic Director: Camille Gay.

Singers : Christiane Kusnierek, Marie-Odile Eydieux, Gaëlle Laverrou, Elodie Pocachard, Diane Deboaisne, Agnès Servan, Marion Girard, Sandra Brun, Julie Féron, Camille Gay.

Contacts

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One Georgian Traditional Ensemble

Aghsavali Choir

*Male singer-chanters' choir Aghsavali was created in 2005. Its members are young people of different professions interested in Georgian traditional music, who are committed to promoting Georgian song and chant. Here is the interview with **Guja Narimanashvili** the choir manager.*

M.K. When did you decide to create an ensemble and how did you realize it?

G.N. The idea of creating an ensemble appeared in 2005. First members were from different church choirs of Tbilisi. We were united by the love to Georgian traditional chant and desire to learn and to introduce the genre of "galobani" into practice, which, at the time, was performed in several churches, only on Easter.

M.K. Probably the name Aghsavali refers to the chant priority in the ensemble's repertoire?

G.N. Yes, the main purpose of the choir was to introduce Georgian traditional chants in the Divine service and popularize it in Georgia and elsewhere. And we did it. Today, Aghsavali is the choir of Kashveti St. George Church in Tbilisi.

M.K. How many members are there in the ensemble and who are they?

G.N. The membership of the choir changed over time, but we believe that there is no former Aghsavali, because our friends continue to work successfully in various parts of Georgia, create en-

sembles and are actively involved in the revival of Georgian traditional music; this fills us with pride. Currently, there are 10 members in the choir: Zaza Panchvidze, Giorgi Molodini, Saba Kemularia, Giorgi Kobaidze, John Graham, Tornike Dzadzamia, Guja Narimanashvili, Giorgi Jashi, Luka Khubuluri.



Aghsavali Choir

M.K. As I know, you are a group of people of different ages and professions.

G.N. Yes that is right. The oldest, Zaza Panchvidze is 41 years old; the youngest Luka Khubuluri is 18. As for the professions, we have one professional musicologist in the choir – John Graham, who defended his PhD degree in Georgian traditional chanting at Princeton University (USA). Other members are economists, a banker, a business administrator, an accountant, a tourism manager, a sculptor, a future doctor (student) and a future student of Choir-Conducting Department of the Conservatoire.

M.K. As I see, you are all busy. When and where do you rehearse?

G.N. We basically rehearse once a week, but when we're preparing for a concert and recording session – three times a week. As you know, Aghsavali has been the choir of Kashveti St. George's Cathedral in Tbilisi for 10 years already; accordingly, we have a rehearsal space at Kashveti parish school.

M.K. Let's talk about folk songs that your repertoire is rich with. Where do you select the rep-

ertoire from and the songs of which region are your favorite?

G.N. We are all involved in the selection process. When we are preparing for a concert tour abroad, we try to have the songs from all parts of Georgia in the repertoire, in order to demonstrate the diversity of Georgian culture. The choir members significantly contribute to this. But Aghsavali's main focus is Georgian ecclesiastical chant. In this regard, the examples of West Georgian School of chant prevail in our repertoire. It is noteworthy that we recorded two of the last four albums at Gelati and Martvili monasteries – where these hymns were chanted over the centuries.

M.K. Do you have invitations from abroad?

G.N. Yes, we have. For example, noteworthy is this year's tour in India, more precisely in Goa, where the festival “Ketevan”, named after Georgian queen Ketevan Tsamebuli, was held for the third time. Aghsavali was honoured to be the first Georgian ensemble at this international event.

M.K. How do you see the perspective of deeply introducing Georgian traditional chanting in divine service?

G.N. As I have mentioned above, the main goal of the choir is to introduce and popularize ecclesiastical chants in the church. We think that there is still much to do in order to perfectly revive chanting of the canons of Matins in liturgical practice. In this respect, we think that it is necessary to work with the clergy and specialists working on the issues of liturgy at Georgian Church.

M.K. What are you doing currently and what are you planning to do in the future?

G.N. We are currently working on a new repertoire, namely on the East Georgian chants of Svetitskhoveli School. In near future, we plan to release a new audio album.

The interviewer
Maka Khardziani,
a specialist at the IRCTP.

From Musicology of the Earth to Computational Ethnomusicology of Georgian Music

When I first encountered Georgian vocal polyphony in 2011, during a workshop led by Frank Kane, I was immediately fascinated. My practical musical education by then had consisted only of some flute lessons as a child and ten years of classical guitar training as an adult. Later, as a University student, I took courses in musicology for two years. As my main topics, however, I was studying geology and physics to become a seismologist, a profession which I have exercised for more than thirty years.



Doing seismological fieldwork
in the Jordanian desert
(2000)

As a seismologist, who like to describe their science as „Musicology of the Earth“, I was intrigued by Frank Kane's way of conceptualizing Georgian singing as “vibration sharing”. I immediately started to wonder about the physical aspects of these mysterious vibrations. Soon after our first meeting, we jointly began to perform some “seismologically inspired” experiments to investigate the generation of body vibrations during singing. It quickly became obvious that with special sensors body vibrations during singing can be recorded all over the body. Now, my scientific curiosity was triggered!



After my first recording session with Murad Pirtskhelani, Islam Pilpani, and Gigo Chamgeliani during our pilot study

Trying to read everything I could find on Georgian music, I eventually learned that ethnomusicologist Susanne Ziegler was working very close to where I live. She agreed to meet and since then has generously shared insights from her long-standing experience. She also introduced me to ethnomusicological research practices, e. g. the challenges related to classical transcription of Georgian music into Western staff notation. This eventually helped me realize that the recordings of body vibrations during singing could possibly help to obtain clean recordings of singer's voices in terms of pitch, intonation, and voice intensity, while they are singing together in their natural singing environment.

By 2014 became clear to me, that singing and my musicological research of Georgian music had become more than just a hobby and I applied for a research leave from my position as a professor of geophysics. In 2015, together with singer and ethnomusicologist Nana Mzhavanadze, who I had met the year before, I performed a field trip to Georgia to test, if the idea to use recordings of body vibrations during singing could have any serious use. One of the most memorable evenings during that trip was at the Chamgeliani house in Lakhushdi, when - besides enjoying generous hospitality of the Chamgeliani family - we were able to record Islam Pilpani, Murad Pirtskhelani and Gigo Chamgeliani using larynx microphones.

Encouraged by the results of this pilot project, I applied for a larger field expedition to record Svan village singers in Svaneti and Svan settlements in other parts of Georgia. During the summer of 2016, Nana Mzhavanadze and I together with Levan Khijakaze, and with the financial support through the University of Potsdam, spent three exciting months in the field.

The tangible result is now a unique new collection of audio, video, and larynx-microphone field recordings, which is open to all researchers of Georgian music. The intangible results are even more precious to me, memories of beautiful landscapes and incredible people who temporarily shared their lives with me and taught me again and again that singing together is an invaluable treasure.

In recent years, we have been seeing a revolution in how computer technology changes the way we live and interact with the world around us. Not surprisingly, these changes have also started to influence ethnomusicology and have led to the emergence of a new field of science called „Computational Ethnomusicology“.



After the recording session in Ghebi during our field expedition 2016, with Izo Lobjanidze, Elene Lobjanidze, Tina Melashvili, Nunu Lobjanidze, and Nana Mzhavanadze

In the course of my involvement with Traditional Georgian Music, I have become convinced that new technologies and computational methods can be very useful for ethnomusicological research. Not as a replacement to classical approaches, but as a complementary perspective. For me, computational ethnomusicology has be-

come perfect research field which allows me to combine my passion for science with my love for Georgian traditional music. For the future, I hope that these new developments can contribute to a better documentation and possibly even a better understanding of some aspects of this precious cultural heritage.

Frank Scherbaum

Professor of Geophysics
at the University of Potsdam

Traditional Family Ensemble

Andghuladze Family of Singers

*In this headline today we present Andghuladze family ensemble. The parents – Maia Gelashvili and Temur Andghuladze are musicians who met each other thanks to folklore. Naturally, their three children also sing... Their family ensemble has recently participated in a number of local and international folk events. **Maia Gelashvili** herself will tell about the musical traditions of her family...*

Our family is 15 years old. My spouse – Temur Andghuladze and I studied together at the Conservatoire; Temur studied the guitar, I studied folklore at Theory Department. Our student years coincided with difficult times. There was no electricity, gas, water... We had to walk a long distance to the Conservatoire... But we tried to beautify our student life. One Saturday we – friends decided to see the apricot tree blossom at the Open Air Ethnographic Museum. For this, we gathered in Vake Park early morning. When we got to the park we saw Temur there. We were surprised to meet him there so early. Later, when we asked for the reason, he replied: I was waiting for my pupils to listen to the birds singing together. It was the day of our first meeting and acquaintance. From then on Temur became an active member of all our out-of-town visits.



Andghuladze Family

After graduating from the Conservatoire, over the years Temur taught classical guitar at music school. I taught folklore at a private school. We met again nine years later. The reason was renowned Gurian singer Otar Berdzenishvili, who Temur knew well and I did not. I asked Temur to help me meet Berdzenishvili in order to record interesting variants of Gurian songs from him. The following day Temur called me and said: Otar Berdzenishvili liked you a daughter-in-law, what will you say about this? I laughed and answered: if Otar likes me, let him see to it. One way or another, soon we got married.

We have three children – Ia, Saba and Mariam. Currently, we live in Guria. I am a Head of the art direction at Ozurgeti Folklore Centre. Temur, has worked abroad for eight years, but his soul and heart are in Guria.

Our children have a good musical ear. They sing in the Choir Master's School choir at Ozurgeti branch of the Folklore Centre. When Temur is here he teaches them Berdzenishvilis' variants.

With particular warmth I remember the days, when Temur would play the *chonguri* and the children would sing "Batonebo", then he would put the *chonguri* aside and they would sing "Maspindzelsa"... The first song he taught them was Gurian "Nanina". When he is with us, we sing only Gurian songs, even though he also knows and loves the songs from other parts of Georgia. With me, the children sing the examples from all parts of the country. When Saba was little he would fall asleep only to "Chven Mshvido-

ba”, because he followed all other songs and could not fall asleep. I remember once Ia, Saba and I sang at the concert of family ensembles in Tbilisi. Mariam was little and listened to us. The concert lasted quite long, Mari was very tired and she fell asleep exactly when “noisy” Gurian song was being sung on the stage. A friend told me with a smile: the child fell asleep to “native” melodies.



At the recording of TV program “Etnopori”

We live in Guria where each word, answer or act is folklore. Folklore is to what I serve with all my heart. When my husband is angry with me I start singing to myself. If he follows in singing, it means that the anger is gone. If not I will have to start singing several times that day. Here I would like to remember a proverb: a drummer’s wife was asked if she could dance. She responded: poor me I’ve done nothing else my whole life (the wife had to dance as many times as the husband played the drum).

When we have to perform on the stage without Temur, he rages on the second end of the phone: “How dare a Gelashvili sing with the Andghuladzes!”

There was a time when Gurian songs were inaccessible to me. Now my children sing these songs and I am very happy.

Ia, our eldest daughter, already learns liturgical hymns, and we chant together. I will be the happiest person if I chant and glorify the Lord together with my husband and children in the church.

Ensemble Rustavi in Japan

In 2018 State Ensemble of Georgian folk song and dance Rustavi turned 50. The Ensemble held a number of events to mark the anniversary: performed a solo concert, published the book “400 Folk Songs Performed by Ensemble Rustavi”, etc. However, the grandest event was waiting for Rustavi in Japan, where the Japanese Company Min-On (president Kazuto Ito) organized a long concert tour on 10 October - 22 November, 2018;. Rustavi with 53 members went to Japan; visited 21 cities, performed 33 concerts, all sold out, the concerts were attended by over 100 000 spectators. Anzor Erkomaishvili tells about the Japanese tour:

“I should say that what happened in Japan is an unprecedented story. Company Min-On provided the best conditions for the ensemble.

On 14 October the Georgian Film Festival opened in Tokyo with Vakhtang Tabliashvili’s “Keto and Kote”. The film was received warmly. The hall was filled with laughter and joy. When I told the audience that I had known the actors, they asked a lot of questions. Rustavi sang the song “Gind medzinis” from the film; the audience did not let us leave the stage for a long time...



The ensemble’s concert schedule in Japanese cities.

On 18 October we held Rustavi’s 50th Anniversary concert in Tokyo. Among the audience there were the representatives from 43 Embassies, the hall was overfull, the concert was performed at the highest level; with numerous encores, storms of applause. At the end of the concert we sang a Japanese song, which we had learned spe-

cially for the occasion. The concert was followed by a grand reception, Georgian Ambassador to Japan – Levan Tsintsadze opened the evening, followed by the speech of Kazuto Ito, the President of Min-On. He noted that Tokyo had never seen such a thing before. He expressed his wish for long-term cooperation with Rustavi. The ambassadors of various countries, eminent figures also came out with words; they gave high estimate to the Ensemble's creative work. In the end, we were treated to exclusive Japanese cuisine.

On the proposal of Min-On President, 18 October was declared Ensemble Rustavi's anniversary day.

20 October was a day off and Japanese choir Yamashirogumi invited us to a Japanese restaurant. We have been friends with the choir for 32 years. They have been to Georgia many times and brilliantly sing Georgian folk songs. Yamashirogumi gave us unusual hospitality, for which I would like to thank them once again.



Ensemble Rustavi with the Japanese after a concert

On 28 October we arrived in Fukuoka Prefecture, where the Georgian wrestler, Emperor's Cup winner, famous and respected person in Tokyo Levan Gorgadze (Tochinoshin Tsuyoshi) came to visit us. He spent the whole day with us, the next day he came to the concert. The audience noticed an outstanding sumo wrestler and greeted him standing.

On 31 October we arrived in Nagasaki. We had a special meeting in the park, where the Americans dropped an atomic bomb on 9 August,

1945. We were welcomed by the City Administration and a lot of people. The children held Georgian flags and banners with Georgian inscription "Rustavi, welcome to Nagasaki". We brought a large bouquet of flowers to the Obelisk erected on the spot where the bomb fell. Then we chanted the hymn for the souls of the deceased. All this, as well as my extensive interview was, filmed by the city television.

On 9 November we arrived in the city of Matsuyama, on the way we visited a very beautiful school and had an extraordinary meeting with the children. They had prepared Georgian songs and verses for us. Georgian inscription at the school entrance read: "Rustavi from Georgia is a Herald of Peace", we performed a concert for the children, which they met with enthusiasm and burst of applause.

On 15 October we arrived in Kyoto, where we were received by Mr. Daisaki Kadokawa the City Mayor. The City Hall employees were dressed in national costumes. We also wore Georgian national costumes and sang Georgian songs. Then we visited the sights of Kyoto and left full of indelible memories.

Especially memorable was 16 November, when Min-On administration invited entire membership of Rustavi to *Universal Studio*.

Our last concert was held at the Festival Hall in Osaka. This is a well-known Hall. Many renowned singers, ballet dancers performed here at various times. The walls of the foyers are decorated with the photos of Igor Stravinsky, Herbert Von Karajan, Zubin Mehta, Maia Plisetskaya, and others. It was a great honour for us to perform 2 concerts in such a venue. The concerts were sold out. The directors of Min-On arrived specially from Tokyo. The end of the concert was very impressive when the audience was "covered" with the Georgian flag by special illumination. Mr. Katuzo Ito said: There was no such concert in the 55-year history of Min-On. From Osaka we departed to Tokyo, where Mr. Katuzo held a farewell dinner for us. He gave a gift to each of us and said warm goodbye "Until next time".

Mixed Georgian-Foreign Families on Guard of Georgian Traditions (Part I)

The Interest of foreigners in Georgian traditional culture has a long history; however, in the last decades, Georgian folklore attracted an unusual number of foreign musicians, researchers and singers. It was thanks to Georgian song and chant that our Georgian and foreign respondents met, who later got married and continue with love the family tradition of music performance established in Georgia.

The family of Ketevan Mindorashvili and John Wurdeman

Ketevan Mindorashvili, a philologist, singer, director of ensemble Zesdashe is from Sighnaghi, John Wurdeman – an artist and wine-maker is American. They met in Sighnaghi and still live there.

Ketevan Mindorashvili: John and I met each other in 1997. Georgian song, namely Megrelian “Ase chonguri” played a romantic role in this. It was a dark and cold night. A neighbor, who studied at the music school at the time, asked me to teach her first voice of “Ase chonguri”. Of course, I agreed. We decided to go for a walk in the evening. My brother joined us. Sighnaghi is always beautiful; but that night it was amazingly beautiful. Only the moon was shining. We passed by John’s house humming in a low voice. There was no one in the street. On the road to Anaga we felt someone was following us in silence. We were scared, as we did not know who that could be. My brother turned and sternly asked “who are you and what do you want?” it turned out that it was a frightened American... He explained with a smile that he loved Georgian folk songs and followed us as we were singing. What else we wanted! We were delighted and took him with us to our friend’s Tamila Sulkhanishvili’s place. The oil lamp was burning, spreading warm light around. We were treated to wall-

nuts, fruit, and home-made cognac... We started singing, chanting and I do not remember how long this lasted, as we all lost the sense of time.

First of all, we were delighted to have met a foreigner interested in Georgian culture. This was felt especially strongly in those dark times. John turned out to be a wonderful cook, almost every day we gathered in his small house. Each of us brought something and so we spent evenings in singing and warm talks about Georgia’s past, culture, religion and future.



The family of Ketevan Mindorashvili and John Wurdeman

I can’t help mentioning Kakhetian “Orovela” joint performance of which played the role of a magnet in our relationship. We will never forget the feeling when we were looking out of the cave in Davit Gareja, I was singing “Orovela”, and John followed with bass.... It seemed like the time had stopped. We still sing “Orovela”, when we are far from Georgia.

As long as I remember myself singing is an integral part of my life. I can’t think of anything without singing. In the dark 1990s, my brother and I chanted at St. Nino Monastery in Bodbe together with our namesake Thea. We repeatedly assisted Father David Alaverdeli in conducting the liturgy on Alaverdoba and other holidays. Thank God now the churches are full of chanters, but in the 1990s one could hardly find a chanter, to say nothing of a believer. We, then 15, 16, 17 years old, would stand on the road and wait until a fellow traveler picked us up. We would get to

Telavi safely and go to Ghvtaeba monastery. The nuns gladly received us, served food. That place is still my home. I am a mother and I often think: how our parents allowed us to go so far!

I am a Georgian language philologist by profession. I graduated from I. Javakhishvili Tbilisi State University. I wanted to continue studies, but unfortunately, after my father's passing my mother had to bear the brunt of the family; I was an external student, at the same time I worked in two places – Georgian Language Department at Signaghi branch of Tbilisi State University and music school. I received a fairly good salary for an 18-year-old person and helped mother. When I passed the state exams, I understood that it was not my job to sit in the office and devote myself to scientific work. I preferred traveling and more dynamic life. When I met John, we started travelling together to the mountains and valleys of Georgia. We met many interesting singers and recorded them. On 1 August, 1999, we got married at Alaverdi.

I love my profession, it helps me a lot. Folk poetry is always useful when it comes to Georgian folk song. I often come across a part of the song with incomplete melody or text, and I am ready to start looking through the books of folk poetry, find the original verse and sometimes even more. Twenty years ago I created ensemble Zedashe and still direct it. We recorded the first audio album in 1999 thanks to John's zeal. We wondered what was that he made us make the recording. In those dark years we had a small generator at St. George's Cathedral, at midnight we recorded 28 songs and chants in one breath. There was no digital sound recorder at the time, so we recorded on the cassettes, later we made the digital version in the USA. What happened that night was a true fairy tale.

This summer we recorded the eighth CD. In September 2019 we are planning a concert tour in the USA, and we are all looking forward to it.

You wrote about my spouse, John Wurdeman in the previous issue of your bulletin; so here I will only say that John loves Georgian culture no less than the Georgians. He considers Georgia his second homeland. He showed us our traditions and folk music with a stranger's eye, which turned out to be decisive for many of us.

As for our family: we have two children: Lazare (17) and Gvatsa (14) Mindorashvili-Wurdeman. Georgian folk music was and is part of their everyday life. Both of them like Kakhetian songs with intertwining voices. At young age, they were students at Zedashe school and one audio album includes "Khakhuri shairebi" as sung by them; Lazare sings the middle part, Gvantsa – top part. They listen to Zedashe's rehearsals three times a week; they seem not to mind, but all of a sudden they sing something and amaze me. Once we were learning Gurian *naduri* "Kali viqav aznauri", our middle part *mtkmeli* was not there. I started and Gvantsa responded from somewhere!

A year ago together with her friends Gvantsa joined World Music Camp in the USA. She sings South African, Georgian, Corsican, Bulgarian and American folk songs with joy. The girls had a creative attitude to an African folk song, they adapted it to a Rachan dance and the audience was infatuated.

Lazare is 17. This is an interesting age, though a bit complicated. He has his own, original attitude to the folk songs from different parts of Georgia: Svan "severe", Gurian "high voltage", chants – too much "trance", etc. This is for fun; of course, he knows that with its songs each province is the rare pearl of our culture.

Finally, I want to say that our children are proud of their Georgian roots and culture. Simply, like every child, they search for new, their own ways. They are at this stage of their lives. This is why, today they do not sing so often, but I am sure, they will develop good musical taste and will continue Georgian folk traditions.

Work Songs of Guria

(part I)

Gurian songs which were tuned and adapted to hard work facilitated labor, added content, made it productive and lively; they made the lazy industrious, encouraged the coward, gave strength to the tired, stimulated and improved them spiritually.

Songs were studied by listening when working in the open air. It is noteworthy that songs were performed not by the nobility, but by peasantry. The nobility was engaged in the pastime, whilst the song mainly accompanied hard work, which was a peasant activity.



Apolon Tsuladze

Qanuri or Naduri

The oldest, most beloved and most difficult song is *qanuri* or *naduri*, which accompanied hoeing and weeding in the cornfield (lit. *qana*), this is why it is called *qanuri*, but since it cannot be performed without *nadi* – collective work, it is also called *naduri*. It is confirmed that with *naduri* accompaniment the labor process is twice as lively and tireless, than without accompaniment. The song starts calmly, slowly moving from a stanza to stanza, the stanza is shortened and the tempo develops accordingly, enlivens and 20-30 minutes after the onset of the song, when the text

moves onto *i-o, i-o, i-o, i-o* hoe-strike follows the song, so fast, that one can hardly see the hoe. Hoes of both singers and non-singers follow the song tempo. This is complete harmony, if someone's hoe does not follow singing, outruns or lags behind, he breaks the song like someone who claps in a wrong time and place during dancing. Everyone should hold to the tempo, a disturber will be given a separate role outside the general order. Striking of hoes should be rhythmic with singing.

Corn-field songs are almost similar everywhere, but there is difference between the songs from various provinces. Particularly distinguished are: "Sajaokhurai", "Kobuleturai", "Guriantulai" and "Shemokmedurai". Each of them boasts local regional character-temperament. "Sajaokhurai" is more calm and staid; "Guriantulai" – fast, fiery, assaulting, frenzied; "Kobuleturai" is related to "Guriantulai", but is more militant; "Shemokmedurai" is characterized in more sweetness and flexibility.

Corn-field songs differed from each other according to the time of performance. Those sung before the onset of work were called *khelmosakravi*; those sung at noon or dinner time – *tserodia*; supper-time work song was *shektseula*; the cycle of *naduri* songs was completed by final *qanuri*. Upon completing all field works finalizing "Elesa" was sung, its last part reminding of military attack, with courageous sounding which ends in the cries of victory.

Corn Field song is fairly complex and its good performers were hard to find. This is why a good performer was favoured and appreciated, his daily help equalled to two days. There were many peasants who were no help in singing or pastime, but could sing *mtkmeli*, *gamqivani* and bass parts in *qanuri* songs.

Naduri an old historical song, originated among serfs during serfdom. It clearly shows conspiracy– revolt, assault and victory over masters and their annihilation. It is not accidental that the song text was referred to as complaint. One would often hear: "20-25 complaints have been made during *naduri* today." These complaint-

verses clearly show lawlessness of peasants. On the first stage the song seems hopeless, the singers' faces are sad; on the second stage there is a violent confer-debate, hesitation. The singers seem to gradually revive, become more cheerful and have more hope for winning. On the third stage all become proud, impregnable and the song becomes attacking. The workers' unity has the strategic line similar to that of capturing the fortress, they obey military discipline. The line is headed by leaders, initiators of the conspiracy; they are followed by basses, workers, sympathizers, and comrades-in-arms. After completing the work, *nadi* would go to the host's house for supper, there they would select a tree and chop it down with a hoe; thus symbolically annihilating the master. This tradition confirms that *naduri* songs were against serfdom.

A Gurian would easily do field work without *nadi*, but if he was not mourning, he always carried out field activities with the accompaniment of *naduri*, even if hosting *nadi* would cost him more than the product of the work. *Nadi* and *naduri* song was a peasant entertainment, feast. If one had *nadi* and did not invite his neighbor, the latter would be offended. Some did not even need to be invited; as soon as they heard *Qanuri* they would leave their own corn field and join the *nadi*. People would go to *nadi* with the same pleasure as to the wedding party, the Gurians considered this pastime. Good *naduri* was heard about four kilometres far. Sometimes, at *nadi* there were more people than needed; in this case they would finish work soon and move to another neighbour's corn field. They were thirsty to work and sing no matter whose field that was.

In addition to complaints, they also sang comic verses in *qanuri*. This happened when *nadi* was thirsty or very hungry, it was dinnertime and the person to bring dinner had not arrived yet. This time peasants would sing comic verses.

Elesa was sung when lifting or carrying heavy load when, in Guria, they could not move the load by cart, as there was no appropriate road for this and they had no oxen. From the forest the building material was taken on the back and

shoulders. However, sometimes it was necessary to get a heavy load such as wine-press, a foot-bridge, or a mast from a steep cliff. Sometimes it was necessary to lift, move or pull entire construction from one place to another, from 50 to 200 men were necessary for this. Such work was dangerous, risky, and required true collective unanimity, vigilance, devotion, complete harmony, it was enough for someone to make a wrong move, he would pull the others after himself, everyone would fall down and great misfortune would happen.

Singing at this time can be unbelievable for someone, but for Gurians it was unbelievable to lift heavy things without singing. For them *damtsqebi-mtkmeli* of the song was a chief, a commander. The singing transpierced entire team, made everyone forget about everything and think only about the load, the heaviness of which they felt light, they did not even feel tired.

Everyone listened to the chief, who via rising and lowering his voice, slow and fast tempo, or exclamation made them know when to make a step carefully, slowly, walk faster, to walk straight and bend – his singing mode was both a signal and an alarm. As long as the heavy load was located in a dangerous place, *Elesa* was single-part and the process was led by the leader, but as soon as it was moved to a safer place, the song became two-part, more cheerful and free. *Elesa* was a song without text, which is natural because if there had been a text, someone may have been more focused on it and become less cautious.

The final part of *Elesa* sounded like an attack alarm, which ended in the cries of victory. Despite fatigue the load carriers had fervent faces, light, cheerful eyes full of hope.

Real *Elesa* is not heard anymore. What we hear today, is its parody, sung after the party. It is sung by the youth, who have never carried a heavy thing. It is called a table *Elesa*.

The material is taken from
Apolon Tsuladze's book
Ethnographic Guria.
Tbilisi: *Sabchota sakartvelo*, 1971.

The Singing Amer-Imeri

“Amer-imeri: entire Georgia – East and west... Here and there: here – life and somewhere there – eternity...” - This is how the meaning of “Amer-imeri” was explained to the listeners and participants of Children’s Music Festival in Novy-Sonch by Jozef Broda, the founder and producer of the festival, folk music instrumentalist, a true lover of nature and an amazing person.

It is symbolic that this is the name of a children’s folk-ethnographic studio founded by renowned ethnomusicologist Edisher Garakanidze and his spouse, linguist Nino Baghaturia in 1991.



Amer-Imeri and the students of Kaspi choir master's school after the concert.

In the 1980s Edisher Garakanidze created folk ensemble Mtiebi, thus laying the foundation to authentic performance on the stage and returning natural, pure sound to the folk song. In his fundamental work “Georgian Folk Music Performance” he researched centuries-old tradition of music creation and performance, the path of its development, transformation and continuous transmission from generation to generation and elaborated the methods, for teaching folk music to children, based on the folk principles, which he incarnated in “Amer-imeri”. After the passing of the studio founders, their work was continued by the alumnus of the Studio – Giorgi Garakanidze. The Studio aimed to revive children’s folk examples, folk games, counts, dances and round dances; return them to the life mode and transmit

to future generations; this implied preservation of traditional cultural heritage, revival of these traditions in the consciousness of young tradition-bearers. The founders believed that the Studio would help children cognize and love their homeland, grow worthy citizens....

At the Studio children get familiarized with Georgia’s history and ethnography, mythology, oral folklore, they learn song, dances and round dances from all regions of the country..... Sometimes, together with their teachers they participate in the expeditions to different parts of Georgia, and learn songs, dances, speech and musical-performance dialect from the locals...

Every year the students of “Amer-imeri” participate in “Chona” and “Alilo” rituals in various parts of Georgia. This way they practically realize the theoretical knowledge obtained at the studio. As a result of all the afore-mentioned, Georgian polyphonic thinking is organic for them, they feel at ease there: they sing freely, without conducting and preliminary indication of tone and tempo by the director, without duplication of voices – exactly like their peers sang throughout centuries; they create their own “studio folklore” – improvisation variants of songs, comic verses, games, tongue-twisters, mocking verses, etc. Their folk concerts are like theatrical performances, each song example is performed with appropriate attributes, dance songs are accompanied with improvised dancing, ritual songs – with corresponding round dance or other acts, etc.

On the initiative and under the guardianship of Archpriest David Sharashenidze, the Studio has existed at Andrew the First Called Blue Monastery in Tbilisi for over 10 years. The children learn Georgian traditional chants for Liturgy and Paraklesis, and participate in Divine Service.

In 1994 “Amer-imeri” was recognized as the best children’s studio in Europe. Currently, in addition to the adult group the Studio also has a junior group. The little ones get familiarized with their homeland; learn folk songs and games, oral folklore, master dance and round-dance move-

ments with their habitual playfulness, but with attention and love....

In the repertoire “Amer-imeri” has folk performances based on Georgian mythology. The first of which was “Chechetoba ghame” (“Chechetoba night”) the script of which was written by Nino Baghaturia; it was first performed by the Studio’s second generation at Tumanishvili Film Actors’ Theatre in 1998.



A fragment from the performance “Chechetoba Ghame”

We revived the performance for the Studio’s 25th anniversary and adjusted it to today’s generation. After the successful premiere we decided to perform it at all secondary schools and Culture Houses throughout Georgia.

We renamed the project “The Singing Amer-imeri” and presented it to the honorary guests at the Recital Hall of Rustaveli Theatre on 9 December, 2017.

Later it was performed in Poti, Kutaisi, Khashuri, Rustavi, Dedoplistsqaro, Bolnisi, Kaspi, Keda, Batumi and several private and public schools in Tbilisi. Together with “Amer-‘meri” other participants of the concerts were local folk ensembles and students of choirmaster’s schools of the Folklore State Centre. Everywhere the performance was accompanied by the second improvised part: the students of the Studio and host children sang and danced freely, with great joy and enthusiasm. This was the chief goal of the Project to acquaint children with each other and establish creative contacts between them....

Noteworthy is the assistance of Municipality representatives and directors of local children’s folk groups in the planning of folk concerts.

The project was implemented mostly thanks to the enthusiasm and help of Studio-students’ parents. The only organization that supported us was ‘Georgian Chanting Foundation’. The main thing for them is to safeguard national values and care for future generations.

The Project was widely covered in various radio and television programs, and a number of articles in the press... For us, chief and most valuable is the estimation and reaction of our listeners and spectators.

...27 years have passed Many generations were brought up at “Amer-imeri”, the good grains sown by its inspirers have borne good fruit and multiplied all over Georgia..... This is why we believe that “Singing Amer-imeri” will continue and will be performed again and again throughout Georgia.

Magda Kevlishvili
director of “Amer-imeri”

About One Traditional Instrument

Panduri

Panduri – a three-string strumming instrument – is disseminated in the highland and lowland regions of East Georgia. *Panduri* from different regions differ from each other in shape; an oar-like body of Khevsuretian *panduri* is made of one whole piece of wood, in other regions *panduri* has a boat-shaped, oval or pear-shaped body.

Body and neck of *panduri* are made of one whole piece of wood. The body consists of lower and upper decks. The lower deck is hollow and rounded outside (only Khevsuretian *panduri* has flat and low deck). The upper deck is glued to the lower one. The scroll is slightly bent backwards and is shell-shaped (however there are sickle-, horse- and snake-shaped ones as well). The scroll has three holes for tuning pegs. The neck is flat

on the top and rounded in the bottom. It has wooden frets, which isolate two adjacent sounds with a different pitch. There are two frets on Khevsuretian *panduri* and 6-7 frets on the *panduri* in lowland regions.

In the center of the upper deck there are sound holes “without these *panduri* will not produce sound”. The bridge on the upper deck holds strings at a certain height.



traditional *panduri*

The strings of *panduri* are equally long and thick. In the past they were made of gut, currently they are made of nylon.

Despite certain differences, *panduri* from highland and lowland regions have common tuning: string I - c1, string II - a, string III - g.

Initially, *panduri* was two-string and had fourth tuning, two-string *panduri* survived in Khevsureti until recently.

Panduri is played in seated position. Performer holds the instrument almost horizontally on the lap, the neck of the instrument is slightly raised. Left-hand fingers regulate the pitch, right-hand fingers strum the strings.

It is known that the success of a musical instrument largely depends on the material it is made of. In all parts of Georgia, *panduri* was made from the tree which grew in the region. For this purpose, the tree was cut in summer and dried naturally. Lunar phase was taken into account when cutting the tree. Priority was given to full moon. In other cases, the tree suffered from the deformity or worms.

According to tellers, one could hardly find a family without a *panduri* in old times. Someone who did not have the instrument would be bought or given one. *Panduri* was considered one of the most memorable items. People would often make a *panduri* intended for a gift. In each family, *panduri* was hung in a distinguished place.

Panduri is basically an accompanying instrument; it accompanies solo songs. It is played by both women and men. Verbal text was the main focus in the songs with heroic content, chiefly sung in East Georgian highland regions;

panduri was struck from time to time. In lowland regions mostly humorous, love songs, comic verses and dance tunes were played with *panduri* accompaniment. These “dance” tunes were accompanied by clapping, which emphasizes the rhythm. Dancing accompanied by clapping and *panduri* is called “tash-pandura” (lit. with clapping and *panduri*). There was no public gathering – feast, wedding party or religious celebration without *panduri*.

Women sang songs with *panduri* accompaniment during collective work; but those were more encouraging, entertaining rather than literally collective songs.

Panduri was especially important for the ritual connected with the cult of “batonebi”. Children’s infectious diseases scared people; this is why they tried every means for children to recover easily. One of the rituals was caressing and soothing “batonebi”, apologizing to them, when the women of the family played the *panduri* and sang in the room of the sick child. If there was no *panduri* in the house, it was borrowed and played, even without singing. They believed that “batonebi” would not get angry thanks to *panduri* sound and the sick child would recover easily.

Panduri was also a part of the incantation for a horse against a disease.

Panduri was played at public celebrations, at the ritual of drinking the so-called holy beer, when remembering the ancestors and those who had committed heroic deeds. It is interesting that when two-storey round dance “Korbe ghela” was performed at the religious celebration in Tusheti,

the soloist standing inside the circle often sang with *panduri* accompaniment.

In addition to public and religious celebrations *panduri* was also used during “Berikaoba” and “Qeenoba. Special *panduri* melody named “Berikuli” has survived to this day.

Also noteworthy is the application of *panduri* together with *salamuri* in shepherds’ life mode.



Khevsuretian *panduri*

As a rule, *panduri* was a symbol of merriment. And so, a mourning family would hide it away for a year. On the anniversary day head of the family would bring it and sing with its accompaniment, this was called “breaking of *panduri*”. From then on the family and neighbours were allowed to play the instrument and sing.

In Georgian written sources the word “panduri” is first encountered in the 10th-century manuscript. The name is related to the names of similar musical instruments, such as Indian, Turkish, Persian, Egyptian *tanbur* or *tambura*; Uzbek *tanbur-tunbur-tambur-tumbur*; Arabic *tonbur*, *thonbur*, *tambura*; Armenian *pander*; Bulgarian, Polish,

Serbian *tambur*, Russian *bandura*, Spanish *bandurna*, Italian *mandola*, Provençal *mandora*, French *mandoire*, etc. Western Asia and Caucasus are considered the birthplace of necked-rounded string musical instruments. They were brought to Europe (Italy and Spain) by the Arabs in the Middle Ages.

German musicologist Curt Sachs believes that *panduri*-like instruments originated approximately in the 2nd millennium B.C. The image of such instrument is first encountered on the

Sumerian clay plate (circa 2500 B.C.). Our ancestors could have had *panduri* from ancient times. To this testify Georgian ethnographic data (application of *panduri* in the rituals related to the remote past) and solid hearing tradition (rules of tuning and making frets), which usually takes a long time.

The material is processed by **Maka Khardziani** basing on Manana Shilakadze’s work *Georgian Folk Instruments and Instrumental music*

Festival “Baghia Chveni Kveqana”

The festival “Baghia Chveni Kveqana” (“Our country is a garden”) organized by the Folklore State Centre of Georgia, with the support of the Ministry of Culture and Sport of Georgia was held within the framework of Check-in Georgia on 15 April – 30 September 2018. 6 folk ensembles from Tbilisi: Adilei, Anchiskhati, Didgori, Ialoni, Nanina and Shavnabada participated in the Festival. They performed 5 concerts in each of 30 municipalities of Georgia. Check-in Georgia provided financing for the festival, this included transportation of the ensembles and their accommodation in hotels, the cost of printing the posters and fees for performers.



poster of the Festival “Baghia Chveni Kveqana”

Together with the Tbilisi Ensembles among the concert participants were the students of Choir-master’s schools of the Folklore State Centre of Georgia, local and regional ensembles. Noteworthy is great interest and involvement of the Choir-master’s school students, many of

whom heard a live performance of successful Tbilisi ensembles and received interesting experience.

It should be noted that this project is unprecedented in its scale. Tbilisi Folk Ensembles participated in such project for the first time. The Folklore State Centre organized 30 concerts. With the support of local municipalities and cultural services, free concert spaces were provided for the ensembles. Local culture services were in charge of information dissemination in municipalities.

We hope that the project will continue and will be funded next year too. We plan to increase the number of ensembles; accordingly, the festival will encompass more cities and municipalities. We believe that such projects are very important, for the popularization of Georgian folk music, on the one hand, and for the support of Tbilisi folk ensembles, on the other hand.

Givi Abesadze

Organizer of the festival

About One Traditional Ritual

***Batonebi* Cult in Georgia and Traditional Music Related to It**

Batonebi is the common name for children's infectious diseases in Georgia. The Georgians believed that when a child fell ill, it was necessary to perform the ritual to "please" *batonebi*, to help the child recover easily without complications. This ritual was never performed without singing. The songs were referred to under common name – *batonebis iavnana*. In Georgian folk music they belong to the so-called healing genre and are encountered with different names in various parts of Georgia: *Batonebis nanina*, *Batonebi*, *Ia patnepi*, *Nanina*, *Sabodisho*, etc.

The rituals to be performed during infectious disease are related to the cult of the Georgians' great mother – Nana and her children (*batonebi*). the so-called *akvnis nana* (lullaby),

often referred to as *iavnana*, is also related to this ritual. However, it should be noted that these two examples belong to different genres and they should not be mixed in their social function.

Basing on the study of the text for *batonebis iavnana*, the ritual related to illness, legends, the survivals of old belief and ritual graphic art renowned ethnographer Vera Bardavelidze ascertains the existence of Mother Nana's astral cult. Basing on mythological data, the scholar considers her a deity of the nature revived in spring; life, motherhood, light and fertility. In her opinion the ritual environment created for healing a sick child is the terrestrial expression of the great mother and her children.

According to archaeological data, the deity of fertility presumably originated in the early Bronze age. Consequently, we can discuss the archaism of rituals and musical examples related to it.

Thus the "apologetic" ritual bases on mythological stories. According to them, *batonebi* are souls living on the other side of the sea, from time to time they travel to different parts of the country to verify the faithful and to punish the indocile. This is why people try not to provoke *batonebi*'s wrath, not to contradict them, but try to "pacify" and please them. For this they decorate sick person's room in red colour and with flowers, burn incense, walk around the child's bed with gifts for *batonebi* and sing apologetic songs (often with instrumental accompaniment). They believe that only in this case *batonebi* will not get angry and the child will recover without complications.

Batonebi songs were performed and instruments were played basically by the women participants of the ritual; men rarely participated in the ritual, even though they also knew apologetic songs.

It should be noted that the performers interpret apologetic songs as entreating, glorifying rather than just songs; at the same time this is a form of relation with deities, entreat, appeal and prayer via singing. Their chief function is to provoke compassion, pity and thus deserve mercy.

This is why in different parts of Georgia *batonebi* songs were performed by their cult servants, referred to as *batonebis mamida* (*batonebi's aunt*), *mebodishe* (apologizer), *gamomlotsavi* (enchanter), *shemkhvetse* (entreater).

Also noteworthy is the role of an instrument in *batonebi* ritual. It is hard to say when the instrument got involved in this ritual, however it is known that: ancestors of the Georgians believed that *batonebi* liked the sound of instruments most of all, moreover, they played with the instruments hanging on the wall and even made their strings sound. It should also be noted that only string instruments are involved in Georgian mode of life: *panduri* – in East Georgia, *chonguri* – in West Georgia, *chuniri- chianuri* – in Svaneti and Racha.

Batonebi songs have been recorded in Kartli, Kakheti, Meskheta, Khevi, Racha, Imereti, Lechkhumi, Samegrelo and Guria.

Most of these examples are based on the same intonation formula, one basic tune, the so-called “Iavnana” melody, which can be referred to as “intonation of entreat”, “appeal to the deity”. However, in separate cases it changes according to musical dialect.

Most *batonebi* songs have regular, accentuated meter, often – round-dance rhythm, with soft syncopation. These features can be explained by the fact that the songs were performed when walking.

Most *batonebi* songs are multi-part (solo performance is documented when there is only one performer), which is dictated by their social function. Top voice is leading in two-part examples, middle voice – in three-part examples.

Batonebi songs recorded in East Georgia are characterized in bass drone (sustained or recitative), in West Georgia complex-parallel type is also encountered alongside drone one.

In some variants of *batonebi* songs two soloists alternate on the background of united bass. However, there also are two-choir examples. Traces of two-choir performance are obvious in single-choir examples. Some scholars believe that two-part performance is the oldest form of *batonebi* songs, three-part performance is a relatively late one, to which testify the comparative musical analysis of two- and three-part examples and expedition recordings. This is confirmed by the fact that “removal” of top voice in three-part songs does not cause any substantial changes.

Sadly, *batonebi* songs have disappeared from everyday life and we can discuss them only based on old recordings.

The material is processed by *Maka Khardziani* basing on the works of J. Bardavelidze, V.

Bardavelidze, N. Kalandadze-Makharadze, N. Zumbadze, M. Gelashvili

Present example of Batonebi Song from Imereti province is notated by Natalia Zumbadze

Batonebis Nanina

♩=63

ne - i - e - bs,

na - ni, na - na, ba - t'o - ne - bo, na - ni, na - na, ba - t'o - ne - i - e - bs,

na - na, da - t'k'bit, t'k'bi - la - t, ba - t'o - no,

na - na, da - t'k'bit, t'k'bi - la - t, ba - t'o - no, am ba - t'o - ne -

bis de - da - sa, na - ni, na - na, di - do - v ba - t'o - no

bis de - da - sa, na - ni, na - na, di - do - v ba - t'o - no

udgia okros ak'vani,
 nani, nana, didov bat'ono.
 shig uts'evt bat'onishvili,
 nani, nana, didov bat'ono.
 khandikhan gadaarts'even,
 nani, nana, didov bat'ono.
 khandikhan nanas et'qvian,
 nani, nana, didov bat'ono.
 nani, nana, bat'onebo,
 nani, nana, didov bat'ono.

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